

CD 2011--27/28



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

Chamber Music Series

Imani Winds

Monday, February 7, 2011

7:30 pm. Walter Hall
Edward Johnson Building

2010-11

A joyous music season

IMANI WINDS

Valerie Coleman, flute/composer
Toyin Spellman-Diaz, oboe
Mariam Adam, clarinet
Jeff Scott, horn/composer
Monica Ellis, bassoon

PROGRAM

Disc 1

1. Scherzo from *A Midsummer Night's Dream*

Felix Mendelssohn
arr. F. Gabler

2. Intro

Afro-Cuban Concerto

Valerie Coleman

3. Afro

4. Vocalise

5. Danza

6. Intro

Suite Belle Epoque in Sud-Amerika

Julio Medaglia

7. El Porsche Negro

8. Valsa Paulista (Sao Paulo Waltz)

Rekinta Maluca (Crazy baby-clarinet)

INTERMISSION

1. Intro Disc 2

2. Terra Incognita

Wayne Shorter

3. Intro

Woodwind Quintet

Daniel Schnyder

4. freely

5. lento

6. rhythm & blues feel

7. quarter note = 138

8. Intro

THE EAST SUITE

9. The Lotus Pond

Gamal Abdel-Rahim arr. Adam Lesnick

10. Midnight Dance

Jeff Scott

11. Klezmer Dances: Khosidl & Freylekh

Trad arr. Gene Kavadlo

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Program Notes

FELIX MENDELSSOHN (1809-1847)
Scherzo from *A Midsummer Night's Dream*. Arr. F. Gabler

After hearing the overture that the 17 year-old Mendelssohn wrote to Shakespeare's play *A Midsummer Night's Dream*, Berlioz, a passionate Shakespearean, told its young composer: "I have never heard anything more deeply Shakespearean than your music." The overture was the only movement that Mendelssohn wrote at the time. He wrote the incidental music, beginning with the scherzo that opens Act 2, exactly 17 years later and it picks up where the overture left off. The scherzo's gossamer web, notable for its nimble woodwind writing, is woven from the same thread as both the overture and the quicksilver scherzo from the youthful Octet.

VALERIE COLEMAN (b.1970)
Afro-Cuban Concerto for wind quintet (2001)

Founder and flutist of the Imani Winds, Valerie Coleman is also the resident composer of the group. She has won several prizes in her native Kentucky and at Boston University. Her compositions include *Umoja*, the signature piece of the Imani Winds. Her virtuoso *Afro-Cuban Concerto*, premièred with the New Haven Symphony in 2001, is in three movements. Its first movement, *Afro*, is based on the Afro-Cuban clave rhythm. The middle movement, *Vocalise*, is a prayer evolving into a hot Havana day. And the finale, *Danza*, is a quick rumba with variations. "In this three-movement work," Valerie Coleman says, "the wind

quintet mimics Afro-Cuban percussion instruments and traditional vocal sounds, using 'wailing' melodies and rhythms at the root of Afro-Cuban music." Today's version of the score for wind quintet alone was premièred by the Imani at their Carnegie Hall début in 2001.

JÚLIO MEDAGLIA (b.1938)
Suite: Belle Epoque in Sud-Amerika (1994-7)

Born in Sao Paulo, Brazilian composer Júlio Medaglia began a wide-ranging career as a member of the Tropicália movement that aimed to transform Brazilian arts through creative, far-reaching and articulate counter-cultural activism. So successful was the movement in the late Sixties and early Seventies that its impact is still felt today. Medaglia studied both composing and conducting in Germany and England and has pursued both throughout a career that includes more than 100 film scores and much TV and theatre work. Medaglia has been a regular visitor to Germany for both production and directing work. He conducted the Berlin Philharmonic in 1974 and shortly afterwards wrote the deftly-scored *Suite Belle Epoque in Sud-Amerika* for the wind quintet of this orchestra. It opens with a nimble, elegantly decorated tango. Then comes a stylish, popular waltz from Medaglia's home city, imaginatively cast as a dream-like trip to the Austrian Attersee lake. Finally, the highest instruments and registers of the ensemble are featured in a sprightly take on Brazilian popular urban street music.

WAYNE SHORTER (b.1933)
Terra Incognita (2006)

"You're in Antarctica; this is *terra incognita*," said composer and jazz legend Wayne Shorter, quoting from a book about Antarctica, at the time of the première of his new piece with the same title. "Today, too," he went on to say, "we're in unknown territory; there's the unexpected and the piece may reflect that." Imani clarinetist Mariam Adams, on the other hand, felt that the group's first read-through of the piece was "like walking on Mars."

Terra Incognita, first performed by the Imani Winds August 18, 2006 at the La Jolla Music Society was the first collaboration between the veteran jazz musician and the Imani Winds. The Imani subsequently toured with the Wayne Shorter Quartet, performed *Terra Incognita* at Carnegie Hall and recorded the piece. Running approximately 14 minutes, it is in one movement, fully scored, and the first work Shorter has written for an ensemble in which he is not himself performing.

Wayne Shorter writes: "*Terra Incognita* is a musical dialogue on the nature of the unknown and the unexpected. It seems as if every aspect of living has been subject to 'not knowing' where life takes us or what it will bring. The courage needed to live with dignity in a world beset with the unimaginable is the catalyst to the creation of this work. In the face of an unpredictable future, the story of the 'human condition' promises to transcend even the unknown."

DANIEL SCHNYDER (b.1961)
Woodwind Quintet (1996)

Swiss-born, but now based in New York, composer and saxophone performer Daniel Snyder is (or has recently been) composer-in-residence with the Berlin Radio Symphony Orchestra, Lausanne chamber orchestra, the Bremen Musikfest and the Absolute Ensemble NYC. His music spans both contemporary classical and jazz idioms and his large portfolio of compositions has been performed by leading musicians around the world. He has written operas, symphonies, concertos for pipa, for nay and for alphorn together with concertos for more customary instruments. He has arranged the Stones and Hendrix for string quartet, written a jazz sonata for cello, an African Symphony with jazz trio, plus many other works crossing-over from one genre to another. Snyder's Quintet was written in 1996 for the Manhattan Wind Quintet.

THE EAST SUITE:

GAMAL ABDEL-RAHIM (1924-1988)
The Lotus Pond, arr. Adam Lesnick

MANUEL DE FALLA (1876-1946)
Andaluz from Piezas espanolas (1906 -8), arr Wayne Shorter

TRAD, arr. GENE KAVADLO
Klezmer Dances: Khosidl and Freylekht

Coming from a musical family, Cairo-born Gamal Abdel-Rahim studied in Germany and returned to Egypt just as the country was asserting its independence from Britain in the early 1950s. He was well placed to teach at the newly established Cairo Conservatory where he founded the first composition

department in the Arab world. Abdel-Rahim's music, in the words of Grove, fuses Arab melodic and rhythmic features with Western techniques. Traditional microtonal modes often lie at the heart of his composition. At other times, as in the slow movement of his Flute Concerto titled *The Lotus Pond*, he will use tetrachords to give a modal-like feeling to the score.

Spanish composer Manuel de Falla began his four *Piezas españolas* relatively early in his career, before he left Spain for formative studies in Paris. He dedicated the keyboard work to Albéniz, whom he had not yet met when much of the score was complete. Still, many of the ingredients of the mature Falla are present

in this concise, clearly focussed music. *Andaluza*, the final piece of the set, opens with clear, ringing chords. These twice alternate with a more sensuous *cante jondo* melody before dying away in a quiet, mysterious ending. Pulitzer prize-winning American composer Wayne Peterson has arranged all four pieces by Falla for wind quintet.

Gene Kavaldo is the long-time principal clarinet of the Charlotte Symphony in North Carolina and founder of the ensemble Viva Klezmer! *Khosidl* and *Freylekh* are two traditional dance movements from the four in his *Klezmer Dances* for wind quintet.
—Notes © 2011 Keith Horner. Comments welcomed: klnotes@sympatico.ca

Biographies

More than North America's premier wind quintet, **Imani Winds** has established itself as one of the most successful chamber music ensembles in the United States. Since 1997, the Grammy nominated quintet has taken a unique path, carving out a distinct presence in the classical music world with its dynamic playing, culturally poignant programming, genre-blurring collaborations, and inspirational outreach programs. With two member composers and a deep commitment to commissioning new work, the group is enriching the traditional wind quintet repertoire while meaningfully bridging European, American, African and Latin American traditions.

Imani Winds' extensive touring schedule has brought them to most of this country's major concert venues including Carnegie Hall, Lincoln Center, Kennedy Center, Disney Hall and Kimmel Center.

The group is frequently engaged by the premier chamber music series in Boston, San Francisco, Portland, Philadelphia and New York, and have also played virtually every major university performing arts series including those in Amherst, Ann Arbor, Austin, Seattle, Stanford, Urbana and countless others. Festivals include Chamber Music Northwest, Santa Fe Chamber Music Festival, La Jolla Music Society, Virginia Arts Festival, Bravo! Colorado and Ravinia Festival.

The group is in the midst of its Legacy Commissioning Project, an ambitious five-year endeavor launching Imani Winds into its second decade of music making. The ensemble is commissioning, premiering and touring ten new works for woodwind quintet written by established and emerging composers of diverse musical backgrounds. The select composers originate from different points of the

globe bringing a wide range of sounds and experiences. The Legacy Project kicked off in 2008 with world premieres by Alvin Singleton and Roberto Sierra. Since then, projects have included Jason Moran's *Cane* and Stefon Harris' *Anatomy of a Box* (A Sonic Painting in Wood, Metal and Wind). The 2010-11 season will highlight new works by Danilo Perez and Simon Shaheen. And kicking off the season, the group releases its fifth album on E1 Music. The recording - entitled *Terra Incognita* after Wayne Shorter's piece written for the group - is a celebration of the Legacy project with new works written for Imani Winds by Mr. Shorter, Jason Moran, and Paquito D'Rivera.

The wide range of programs offered by Imani Winds demonstrates their mission to expand the repertoire and diversify new music sources. From Mendelssohn, Jean Françaix, György Ligeti, and Luciano Berio, to Astor Piazzolla, Elliott Carter and John Harbison; and to the unexpected ranks of Paquito D'Rivera and Wayne Shorter, Imani Winds actively seek to engage new music and new voices into the modern classical idiom. Imani members Valerie Coleman and Jeff Scott both regularly contribute compositions and arrangements to the ensemble's expanding repertoire, bringing new sounds and textures to the traditional instrumentation.

Through commissions and performance the quintet regularly collaborates with artists ranging from Yo-Yo Ma to Wayne Shorter. Shorter's *Terra Incognita* - his first-ever composition for another ensemble - was premiered by Imani Winds. The group went on to perform extensively with Shorter at major European festivals such as the North Sea Jazz Festival, and in North America at venues such as Carnegie

and Disney halls. The group's Chamber Music Society of Lincoln Center residency culminated in a recital in New York's Alice Tully Hall with renowned clarinetist/saxophonist/composer Paquito D'Rivera. The ensemble has also worked with luminaries such as bandoneonist Daniel Binelli, the Brubeck brothers, clarinetist David Shifrin, and pianists Gilbert Kalish and Shai Wosner. Their ambitious project, "Josephine Baker: A Life of Le Jazz Hot!" brought chanteuse René Marie with them to New York, San Francisco, Los Angeles and St. Louis, receiving wide acclaim and glowing reviews.

Imani Winds enjoy frequent national exposure in all forms of media, including two features on NPR's *All Things Considered*, appearances on APM's *Saint Paul Sunday*, NPR's *Performance Today* and *News and Notes* with Ed Gordon, BBC *The World*, as well as frequent coverage in major music magazines and newspapers including the *New York Times* and *Wall Street Journal*.

Their excellence and influences have been recognized with numerous awards including the 2007 ASCAP Award, 2002 CMA/ASCAP Award for Adventurous Programming, as well as the CMA/WQXR Award for their debut and self-released CD *Umoja*. At the 2001 Concert Artists Guild International Competition, Imani Winds was selected as the first-ever Educational Residency Ensemble, in recognition of their tremendous musical abilities and innovative programming.

Imani Winds' commitment to education runs deep. The group participates in residencies throughout the U.S., giving master classes to thousands of students a year. In the summer of 2010 the ensemble launches its annual Chamber Music Institute. The program, set on the Juilliard campus, will bring

together over 40 young instrumentalists for an intense week of music exploration.

Imani Winds have four releases on E1 Music, including their 2006 Grammy

Award nominated recording entitled *The Classical Underground*. The highly anticipated fifth release, *Terra Incognita*, was released on August 24, 2010.

MASTER CLASS WITH THE IMANI WINDS

Tuesday, February 8, 10 am - noon. Walter Hall

Free and open to the public



St. Lawrence String Quartet

Monday, February 28, 2011. 7:30 pm. Walter Hall

The SLSQ returns to its alma mater for Beethoven's String Quartet Op. 18 No. 4, and Brahms piano quintet in F minor, Op. 34 with pianist James Parker.

Details: www.music.utoronto.ca/events/calendar/cms0228

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